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AND

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

- No. 1. In these delightful pleasant groves.....Purcell
2. Hear my prayer, O Lord.....Winter
3. Soon as I careless stray'dFesta
Hail! all hail! thou merry month of May. Weber
4. Thou art gone to the grave.....Beethoven
Hear what God the LordV. Novello
5. Hail! smiling morn.....Spofforth
6. Let all men praise the LordMendelssohn
Forgive, blest shade.....Dr. Calcott
7. Four rounds, for three voices
8. Call to remembrance.....Farrant
9. Pleasures of InnocenceFrom the German
Amidst the myrtlesBattishill
10. Teach me, O LordRogers
11. Here in cool grotLord Mornington
12. My God, look upon meJohn Reynolds
13. Oh, Nanny, wilt thou gang with me?
14. }
15. } When winds breathe soft.....Webbe
16. }
17. Soldiers, brave and gallant beGastoldi
18. All people that on earthTallis.
19. Sweet honey-sucking bees (1st Part).....Wilbye
20. Vital Spark, harmonised byNovello
21. } Sweet honey-sucking bees (2nd Part)Wilbye
22. } Now pray we for our countryEliza Flower

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

NOTICE.

Nos. 20 and 21 of "The Musical Times" are given together, in order to complete the madrigal, "Sweet honey-sucking bees." The next number (22) will be published on the 1st of March.

THE LIFE OF MOZART,

BY EDWARD HOLMES.

IN our last number we drew attention to this delightful biography, and so great is the pleasure we have derived from its perusal, that we cannot refrain from again recommending our readers to obtain the work, and so share our enjoyment. So many passages occur in illustration of Mozart's estimable qualities in all the relations of life, that selection becomes very difficult. His filial piety, both in early life and manhood; his affectionate confidence and love of his wife; his warm friendship, and his untiring benevolence in assisting the unfortunate and needy; are not only portrayed by the enthusiast author, but are illustrated and verified by quotations from original letters. Mr. Holmes says in conclusion:

"Estimated by the universality of his power, the rapidity of his production, and its permanent influence on art, the models he created, and the constantly-advancing march of his genius, arrested in full career, and in the bloom of life, Mozart certainly stands alone among musicians."

The attempt to determine his exact position among the greatest composers would be fruitless, as opinions must always be expected to differ upon questions of taste and sensibility; but of his title to the highest honours which posterity can award there cannot be a doubt.

His works remain the "star y-pointing pyramid" of one who excelled in every species of composition—from the impassioned elevation of the tragic opera, to the familiar melody of the birth-day song; nor will they cease to command

universal admiration while music retains its power as the exponent of sentiment and passion.

MOZART'S INTENDED VISIT TO ENGLAND.

Throughout the remainder of the year in which "Figaro" was produced (1786), Mozart appears to have been full of a plan for settling in England. At the commencement of 1787, the father of the composer writes to his daughter:

"Wolfgang proposes to me certain terms to undertake the care of his two children, as he is desirous of making, in the course of next spring, a tour through Germany to England, where he seems not disinclined to settle. His scholar, Attwood, however, who is to precede him to London, is to assure him of some certainty in advance, either through an engagement for an opera, or by subscription concerts. Madame Storon (Storace) appears to have made his mouth water, and the whole plan has been set on foot through her conversation, and that of his scholar (Attwood). As I have however written to him a fatherly letter, telling him that he will make nothing by a journey in summer: that he will arrive at an improper season in England, and be certainly two thousand florins out of pocket, which may involve him in distress—Storace being positively engaged to write the first opera—he may be disheartened."

Notwithstanding these representations, it appears that the scheme of a journey to England proceeded so far, that, after loitering over it for several months, they at last determined to go, and everything was prepared for their departure, when the appointment of Mozart as chamber composer to the emperor, accompanied by a pension, took place, and broke up his plans.

It will be seen that the English musicians now at Vienna were not exempt from the nationality which is so characteristic a foible of our travellers, and that they had not omitted to describe their own country as the true home of the artist, and the centre of all possible perfection. In persuading him to join them on their return they obeyed the impulses of enthusiastic friendship—Stephen Storace generously postponing his own claims as a composer, to the pleasure of introducing Mozart personally in England. If prosperity were ever reasonably acquired in the

life of an artist, it would appear to be so on this projected expedition. The death of John Christian Bach had left a void at court which it required a man of genius to supply; the Italian Opera languished for the pen of Mozart; while from the pianoforte-playing world he might have richly shared in the patronage bestowed on Clementi and Dussek.—What impediment, indeed, would there have been to his following up the career of Handel?

*** His approaching separation from the Storaces, who were to set off for England early in the next year, made him desirous to commemorate their friendship by some acceptable memorial—He accordingly produced this work (*Non temer*) and in inserting it in his catalogue, placed the names of the performers in friendly conjunction—"For Mlle. Storace and myself." To have inspired so inimitable a production is a lasting credit to the singer and to English art.

THE COMPOSITION OF "IL DON GIOVANNI."

Having now completed all his arrangements for "Don Giovanni," he set off on a second expedition to Prague, accompanied with his wife—not a note of the music of his opera was as yet upon paper, but he had thoroughly digested the subject in his mind. On reaching Prague he took up his residence with his friend Dussek who resided at a vineyard at Kosohitz, in the picturesque suburbs of the city ***. Dussek's house was a scene of great resort and revelry while Mozart was his guest, and it is remembered, that there was often considerable playing at bowls in his grounds.—In the midst of all the talk and laughter with which this amusement was attended, the composer pursued his work, but rose from time to time when it came to his turn to take part in the game.

MOZART AND SCHACK.

One of his great favourites was Benedict Schack, on opera singer, and a devoted student of ecclesiastical composition. Their friendship had a pleasant trait. Mozart called upon him that they might walk out together, and Schack retired to dress for that purpose, leaving the mass that he was composing unfinished on the desk. Mozart would take the pen and proceed with it.

SECOND PART.

Sweet Honey-sucking Bees.

[London: J. Alfred Novello, 69, Dean Street, Solo, and City Depot, 24, Poultry.]

Soprano 1. *p* Yet, sweet, take heed, All sweets are hard to

Soprano 2. *p* Yet, sweet, take heed All sweets are hard to get.

Alto. *p* Yet, sweet, take heed, yet, sweet, take heed, all sweets are hard to get, all sweets are hard to

Tenore, (or Lower). *p* Yet, sweet, take heed, yet, sweet, take heed, all sweets are hard to get, all sweets are hard to

Basso. *p* Yet, sweet, take heed, all sweets are hard to

get. Sting not, sting not her soft

Sting not, sting not her soft lips,

get. Sting not her soft..... lips, her soft.....

get. Sting not her soft lips, her soft lips, O be -

get. Sting not, sting not her soft

lips, O! be-ware of that; O! be-ware of that; O! be-ware of that;

O! be-ware of that; O! be-ware of that; O! be-ware of that; O! be -

lips, O! be-ware of that; O!..... be - - - ware of that.....

- ware of that; O! be - - - ware of

lips; O! be-ware of that; O! be-ware of that; O! be-ware of

SWEET HONEY-SUCKING BEES.

O! be-ware of that; O! O! be-ware of that; For if one flam - - ing dart come from her
 ware, O! be-ware of that; O! be-ware of that; For if one flam - - ing dart come from her
 ... O! be-ware of that For if one flam - - ing dart
 that; be-ware of that; be-ware of that;
 that: O! be-ware of that;

1st Treble.

eye, come from her eye, come from her eye, was ne-ver dart so sharp! Ah!

2nd Treble.

eye, come from her eye, come from her eye, was ne-ver dart so sharp! Ah!

Alto.

come from her eye, come from her eye, was ne-ver dart so sharp! Ah!.....

... then you die, you die, Ah!..... then you die, then you die, you die!
 .. then you die..... then you die..... then you die, then you die! Ah! then you die!
 Ah! then you die, Ah! then you die! you die!

Alto.

For if one flam - - ing dart come from her eye, come from her eye, come from her

Tenor.

For if one flam - - ing dart come from her eye, come from her eye, come from her

Bass.

For if one flam - - ing dart come from her eye, come from her eye, was

SWEET HONEY-SUCKING BEES.

eye, was ne - ver dart so sharp! Ah! then you die!..... then you die!

eye, was ne - ver dart so sharp! Ah! then you die, you die! Ah!...

ne - ver dart so sharp! Ah!..... Ah! then you

Soprano 1.

For if one flam - - ing dart come from her

Soprano 2.

For if one flam - - ing dart come from her

Alto.

... then you die, then you die, Ah! then you die! For - if one flam - - ing dart

Ten.

... then you die..... then you die, you die!

Bass.

die! Ah! then you die! you die!

Soprano 1.

eye, come from her eye, come from her eye was ne - ver dart so sharp! Ah!

Soprano 2.

eye, come from her eye, come from her eye, was ne - ver dart so sharp! Ah!

Alto.

come from her eye, come from her eye, was ne - ver dart so sharp!

... then you die..... then you die..... then you die! Ah! then you die, then you die, you

.. then you die, then you die..... then you die! Ah! then you die..... then you

Ah! then you die, then you die! Ah! then you

SWEET HONEY-SUCKING BEES.

die! was ne - ver dart so sharp, was

die! was

die! was ne - ver dart..... was ne - ver dart so sharp, was

was ne - ver dart so sharp, was..... ne - ver

was ne - ver dart so sharp! Ah! then

ne - ver dart so sharp

ne - ver dart so sharp! Ah! then you die! Ah! then you

ne - - - - ver dart so sharp!..... then you die! Ah! then you

dart so sharp! Ah! then you die, you

you die! was ne - - - - ver

Ah! then you die! Ah!

die, you die! Ah! then you

die! Ah!..... then you die, you

die! Ah! then you die!

dart so sharp! Ah! then you die, you

SWEET HONEY-SUCKING BEES.

... then you die! Ah! then you die!

die! Ah! then you die! Ah!

die! Ah!..... then you die!

Ah! Ah!..... then you die! Ah!..... then you

die! Ah! then you

dim.

Ah! then . . . you die! Ah! . . . then you die!

then you die, you die! Ah! . . . then you

Ah! then . . . you die! Ah! . . .

die! Ah! . . . then you die! Ah! . . . then you die, you

die! Ah! then you die! Ah! then you die! . . .

Ah! . . . then you *pp* die! Ah!... then you die!

die, you die! Ah! then you die!

... then you die, then... you die! Ah! then you die!

die, you die! *pp* Ah! then you die!

... Ah! then you die!

Now pray we for our country.

ELIZA FLOWER.

[London: J. Alfred Novello, 69, Dean Street, Soho, and City Depot, 24, Poultry.]

1st Time, Soli.—2nd Time, Chorus.

Soprano. *p* Now pray we for our coun - try, That Eng - land long may

Alto. *p* Now pray we for our coun - try, That Eng - land long may

Tenore, (Sr. Lower.) *p* Now pray we for our coun - try, That Eng - land long may

Basso. *p* Now pray we for our coun - try, That Eng - land long may

be The ho - - ly, and the hap - - py, And the glo - ri - ous - ly free!

be The ho - - ly, and the hap - - py, And the glo - ri - ous - ly free!

be The ho - - ly, and the hap - - py, And the glo - ri - ous - ly free!

be The ho - - - ly, And the hap - - - py, And the glo - ri - ous - ly free!

Soli. *p* *Lento.* Who bless - eth her is bless - ed. *A Tempo. Dolce e espressivo.* So peace be in her walls, And

Soli. *p* *Lento.* Who bless - eth her is bless - ed. *A Tempo. Dolce e espressivo.* So peace be in her walls, And

Soli. *p* *Lento.* Who bless - eth her is bless - ed. *A Tempo. Dolce e espressivo.* So peace be in her walls, And

Soli. *p* *Lento.* Who bless - eth her is bless - ed. *A Tempo. Dolce e espressivo.* So peace be in her walls, And

* * * Inserted in "The Musical Times" by permission of the authoress.

NOW PRAY WE FOR OUR COUNTRY.

joy in all her pa - la - ces, Her cot - ta - ges, and halls! Who

joy in all her pa - la - ces, Her cot - ta - ges, and halls! Who

joy in all her pa - la - ces, Her cot - ta - ges, and halls! Who

Her cot - ta - ges, and halls! Who

Chorus.

Chorus.

Chorus.

Chorus.

Lento. bless - eth her is bless - ed! *A Tempo.* So peace be in her walls . . And

Lento. bless - eth her is bless - ed! *A Tempo.* So peace be in her walls . . And

Lento. bless - eth her is bless - ed! *A Tempo.* So peace be in her walls . . And

Lento. bless - eth her is bless - ed! And

Lento. joy in all her pa - la - ces, Her cot - ta - ges, and halls!

Lento. joy in all her pa - la - ces, Her cot - ta - ges, and halls!

Lento. joy in all her pa - la - ces, Her cot - ta - ges and halls!

Lento. joy in all her pa - la - ces, Her cot - ta - ges and halls!

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PART III.—25. The Mountaineer.—26. Man.—27. The Linnet.—28. Pull all together.—29. The Orphan's Prayer.—30. Peace, Hope, and Rest.—31. Psalm XIX.—32. Heaven.—33. Come, Soul of Song.—34. Sea Song.—35. Barcarole.—36. The Farewell.

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MUSICAL GRAMMARIANS.

THE science of harmony bears precisely the same relation to music that the science of grammar does to language. To speak or write correctly, it is necessary that we should have some rules to guide us—some recognised laws which we can mentally refer to whenever we are in doubt. To play or compose correctly it is also necessary that we should have an indisputable code of rules, which, having been laid down by the united wisdom of the greatest theorists, shall be our guide on all occasions. It is true that there are many who speak, and some who most unblushingly write, a language without the slightest knowledge of the laws of grammatical construction; there are also those who play, and even compose, music, as utterly destitute of any theoretical information on the subject; but these persons, instead of being recognised, are merely tolerated; the exhibition of their powers sufficiently seals their own condemnation; and literary men and musicians, upon whose province they would wish to encroach, merely look on with an occasional smile at their harmless presumption.

But although neither language nor music can properly be exercised unless we have established rules to guide us, by some extraordinary chain of reasoning many persons in the present day appear to imagine that there is in reality a wide difference between the two. The study of grammar is considered to be indispensable in the education of all who wish to speak or write a language elegantly and correctly; but the study of harmony seems at once to transform the musician into the composer. Because a man knows how to resolve discords properly, he publishes his exercises, and thinks himself a composer—because he has learned the construction of a *fugue*, he prints one and defies the critics to prove that it is "wrong." Thus the musical world is deluged with a flood of learning, and the pedant endeavours to consider himself a genius, not because he has ever done anything good, but because he has never done anything bad.

But it is usually asked whether it is possible that persons can become eminent without deeply studying the principles of the art or science which they profess. Certainly not. To form the mind of a great composer, it is necessary that he should become a theorist; but no study in the world will place creative talent where no creative talent existed before. Many become theorists because they are men of genius, but none become men of genius because they are theorists.

When music becomes more generally studied, it will be thought no more necessary that a man should become a *composer*, because he can *write notes*, than that he should become an *author* because he can *write letters*. Genius alone should prompt him to become either; and, as the public will in time be accepted as the judge in all cases, he will at least have the good sense to abide by its decision. Until this time arrives (and various active measures are now at work to urge scarcely it forward) anything like a healthy tone in music, can be expected. But a love for the art, and a strong and earnest desire to promote its intellectual progress are now abroad. Music has taken root in England, and will shortly so spread and germinate that all shall be enabled to understand and appreciate it.

(From a series of papers in the "Musical World," by Henry C. Lunn.)

BRIEF CHRONICLE OF THE LAST MONTH.

SIR HENRY R. BISHOP has been giving a series of lectures at the Athenæum, Manchester, on the Lyric Drama. His subject comprised the consideration of the progress of Secular Music in Italy, Germany, France, and England, during the 18th century.

THE MELOPHONIC SOCIETY performed the "Creation" of Haydn to a crowded audience at Blagrove's Rooms, in Mortimer Street. The choral members are as effective at ever, but the orchestra is capable of much improvement.

THE SACRED CONCERTS at Crosby Hall have been again resumed, under the direction of Miss Mounsey. Several works hitherto but little known have been introduced at the two concerts which have taken place, and gives good promise for the four evenings' entertainments which are yet to come.

A Highland Piper having a pupil to teach music, commenced as follows. "Here, Donald, lad, gie's a blast. So, noo—vera weel blawn, maun: but what's sound, Donald, lad, without sense? Ye may blaw and blaw for aye without makin' a tune o't; gin I dinna tell ye how that queer thing on the paper maun help ye. Ye see that big fallow wi' a roun open face, a semibreve 'O'; he moves slawly frae one bar to another, while ye beet ane wi' yere fit an' gie a lang loud blast: gin ye'd pit a fit till him, he mak' twa o' him, and he'll muve twice as fast; gin ye black his face, he'll rin four times faster than the fallow wi' the white face; beet gin after blackin' his face, ye'll bend his knee, or tie his legs, he'll hop eight times faster than yon chap I show'd ye first. Now, whene'er ye blaw yer pipes, Donald, mend ye this, that the faster ye tee these fallow's legs, the quicker they maun dance, and the faster they'll be shure to rin."—*Birmingham Musical Examiner*.

MR. LINCOLN has delivered four lectures at the Western Institution, which he calls "Evenings with the great composers." The masters' works which formed the subjects of his observations and illustrations were those of Haydn, Cherubini, Cimarosa and Mendelssohn.

THE SACRED HARMONIC SOCIETY, at Exeter Hall, have announced their usual performances of the "Messiah." The oratorio will be given three times.

THE CECILIAN SOCIETY performed the "Creation" at their late meeting to a large audience.

THE WINCHESTER PHILHARMONIC SOCIETY performed Handel's *Dettingen Te Deum* and a selection from Mozart's first Mass, on the 27th of November. Most of the vocal and orchestral parts were filled by local musicians, with a slight assistance from London.

MANHEIM—An English lady recently writing from Manheim, in Germany, says:—"We went with Miss R. to the opera—going at six, coming out at eight, and paying a shilling—this is not much either of dissipation or extravagance. Here it is common for young ladies to go quite alone to the boxes when they have seats for the season, and you see the maids waiting for them at the door, with cloaks and umbrellas, as if they had only been to a neighbour's to tea—yet it is a very good theatre, and you enter through a guard of soldiers."

THE selection of Sacred Music from the works of Miss Eliza Flower was repeated to a very full audience, on the 10th, at Crosby Hall, and highly delighted a very crowded audience.

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| 3. } To God on high be thanks | 1 6 | 25. Now we are ambassadors (Duet) | 1 6 |
| 4. } And the many that believed | | 26. How lovely are the messengers (Chorus) | 2 0 |
| 6. Men, brethren, & Fathers (Stephen's song) | 2 0 | 27. I will sing of thy great mercies | 1 6 |
| 7. Jerusalem, thou that killest the prophets | 1 6 | 29. O thou the true and only light (Chorale) | 1 0 |
| 8. Stone him to death (Chorus) | 2 0 | 30. } But Paul and Barnabas | 2 0 |
| 11. Happy and blest are they | 2 0 | 31. } For so hath the Lord (Duet) | |
| 12. Consume them all | 2 0 | 35. Oh! be gracious, ye immortals (Chorus) | 2 0 |
| 13. But the Lord is mindful of His own | 1 6 | 36. Know ye not that ye are His Temple | 2 0 |
| 16. Sleepers, wake, a voice is calling (cho.) | 1 0 | 40. Be thou faithful unto death (with Violoncello obligato) | 1 6 |
| 18. O God, have mercy | 2 0 | 43. See what love hath the Father | 1 6 |

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NOW THE BRIGHT MORNING STAR,

Glee for Five Voices,

BY

REV. R. GREVILLE.

•• THE MUSICAL TIMES is published on the First of every Month. The Music of each of the even Numbers has Sacred Words, and that of the odd Numbers has Secular Words.

THE FOLLOWING MUSIC HAS ALREADY BEEN INSERTED.

SECULAR.

- No.
1. In these delightful pleasant vales PURCELL.
3. Soon as I careless (Madrigal) being the 2nd verse of "Down in a flowery vale" FESTA.
5. Hail thou merry month of May WEBER.
7. Hail smiling morn (Glee) SPOFFORTH.
7. Four Rounds, "To the old long life," "Wind gentle evergreen," "Sweet Enslaver," and "Hark the bonny Christ Church bells"
9. Pleasures of Innocence WEBER.
Amidst the Myrtles (Glee) .. BATTISHILL.*
11. Here in cool grot LORD MORNINGTON
13. O Nanny wilt thou gang with me, harmonized for four voices by HARRISON.
14 & 15. When winds breathe soft WEBER.
16. Soldiers, brave and gallant be GASTOLDI.
18. Sweet honey-sucking bees (Pt. 1) WILBYE.
20 & 21. Sweet honey-sucking bees (Part 2) WILBYE.
Now pray we for our Country.. E. FLOWER.
22. Now the bright morning star GREVILLE.
24. Just like love DAVY & NOVELLO.
26. Maidens fair of Padua's City GASTOLDI.
28. To Woden's Hall PURCELL.
30. Rule Britannia, harmonized for four voices by V. NOVELLO.
34. Flora gave me fairest flowers .. WILBYE.
38. Sweet peace descending MOZART.

SACRED.

- No.
2. Hear my Prayer WINTER.
4. Thou art gone to the grave.... BEETHOVEN.
Hear what God the Lord V. NOVELLO
6. Let all men praise the Lord (Chorale) MENDELSSOHN
Forgive, blest shade CALLCOTT.
8. Call to remembrance (Anthem) FARRANT.
10. Teach me O Lord (Anthem).. DR. ROGERS.
12. My God look upon me J. REYNOLDS.
17. All people that on earth TALLIS.
19. Vital Spark.. Harmonized by.. V. NOVELLO.
20 & 21. Sweet honey-sucking bees (Part 2) WILBYE.
Now pray we for our Country ELIZA FLOWER
23. Thine, O Lord, is the greatness KENT.
25. In Judah God is known MENDELSSOHN
27. And he shall purify..... HANDEL.
29. Lord, for thy tendermercies'sake FARRANT.
31. God save the Queen, harmonised for four voices, by V. NOVELLO.
32 & 33 Hear my pray'r, O God .. KENT.
35. Grant O Lord MOZART.
36. See the conquering hero! HANDEL.
37. Alla Trinita Beata J. D. COLLET.
Vocal Rudiments.....
39. The Easter Hymn V. NOVELLO.

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NOW THE BRIGHT MORNING STAR.

east, And leads..... with her, and leads..... with
 east, And leads..... with her, and leads..... with
 east, comes danc-ing from the east,. And leads with her, and leads with
 east, comes danc-ing from the east, And leads..... with her, and
 east, comes danc-ing from the east, And leads with her, and

her, and leads with her the flow' - - ry May, and leads.... with
 her, and leads with her the flow' - - ry May, and leads..... with
 her, and leads with her, and leads with flow' - - ry May, and leads with
 leads....., with her, with her the flow' - - ry May, and leads with
 leads with her with her..... the flow' - ry May

her..... the flow' - ry May, and leads..... with her..... the flow' - - ry May.
 her..... the flow' - ry May, and leads..... with her..... the flow' - - ry May.
 her the flow' - ry May, and leads with her the flow' - - ry May.
 her the flow' - ry May, and leads with her the flow' - ry May.
 and leads with her the flow' - ry May.

NOW THE BRIGHT MORNING STAR.

Who from her green lap throws the yel-low yel-low cows-lip and the pale prim-rose, the

Who from her green lap throws the yel-low yel-low cows-lip and the pale prim-rose, the

Who from her green lap throws the yel-low yel-low cows-lip and the pale prim-rose, the

Who from her green lap throws the yel-low yel-low

Who from her green lap throws the yel-low yel-low

pale prim-rose

pale prim-rose, who from her green lap throws the yel-low yel-low

pale prim-rose

cowslip and the pale prim-rose, the yel-low cows-lip and the pale prim-rose,

cowslip and the pale prim-rose, the yel-low cows-lip and the pale prim-rose,

... and the pale prim-rose, the yel-low cows-lip and the pale prim-rose, who

cowslip and the pale primrose, the pale prim-rose, who

... and the pale prim-rose, the yel-low cows-lip and the pale prim-rose, who

NOW THE BRIGHT MORNING STAR.

pia.
the yel - low cowslip, the yel - low cows-lip, the

pia.
the yel - low cowslip, the yel - low cows-lip, the

pia.
from her green lap throws, who from her green lap throws, who from her green lap

pia.
from her green lap throws, who from her green lap throws, who from her green lap

pia.
from her green lap throws, who from her green lap throws, who from her green lap

yel - low cows-lip, the yel - low cows-lip, the yel - low cows - lip

yel - low cows - lip, the yel - low cows-lip, the yel - low cows - lip

throws, who from her green lap throws the yel - low cows-lip, the

throws, who from her green lap throws the yel - low cows-lip, the

throws, who from her green lap throws the yel - low cows-lip, the

cres.
and the pale prim - rose..... the pale prim - - rose.

cres.
and the pale prim - rose..... the pale prim - - rose.

cres.
cows-lip, and the pale prim - - rose..... the pale prim - - rose.

cres.
cows-lip, and the pale prim - - rose..... the pale prim - - rose.

cres.
and the pale prim - - rose..... the pale prim - - rose.

NOW THE BRIGHT MORNING STAR.

Vivace.

Now the bright morn - ing star, day's har - bin - ger, comes danc - - - ing, comes

Vivace.

Now the bright morn - ing star, day's har - bin - ger, comes danc - - - ing, comes

Vivace.

Now the bright morn - ing star, day's har - bin - ger, comes danc - ing,

danc - - - ing, comes dancing from the east, Now the bright morn - ing

danc - - - ing comes dancing from the east, Now the bright morn - ing

comes danc - ing, comes dancing from the east, comes danc - ing from the east, Now the bright morn - ing

comes danc - ing from the east, Now the bright morn - ing

comes danc - ing from the east, Now the bright morn - ing

star, day's har - bin - ger, comes danc - - - ing, comes danc - - - ing comes danc - ing from the

star, day's har - bin - ger, comes danc - - - ing, comes danc - - - ing, comes danc - ing from the

star, day's har - bin - ger, comes danc - ing comes danc - ing, comes danc - ing from the

star, day's har - bin - ger, comes danc - ing, comes danc - ing, comes danc - ing from the

star, day's har - bin - ger, comes danc - ing, comes danc - ing, comes danc - ing from the

NOW THE BRIGHT MORNING STAR.

east, *for.* And leads with her, *pia.* and leads... with her, and leads with
for. *pia.* *for.*
east *p* And leads with her, and leads... with her, and leads with
for. *pia.* *f*
east, comes danc-ing from the east, And leads with her, and leads with her, and leads with
p *for.* *pia.* *f*
east, comes danc-ing from the east, And leads with her, and leads with her, with
p *for.* *pia.* *f*
east, comes danc-ing from the east, And leads with her, and leads with her, with

her the flow' - ry May, and leads with
her the flow' - ry May, and leads... with her... the flow' - ry May, and leads... with
her the flow' - ry May, and leads.. with her... the flow' - ry May, and leads with
her and leads the flow' - ry May, and leads with her the flow'-ry May, and leads with
her the flow' - ry May and leads with

her... the flow' - ry May, and leads with her.... the flow' - ry May.
her... the flow' - ry May, and leads with her..... the flow' - ry May.
her the flow'-ry May, with her..... the flow' - ry May.
her the flow' - ry May, with her... the flow' - ry May.
her the flow' - ry May, with her... the flow'-ry May.

The First Number will be ready with the Magazines in September,
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BY

VINCENT NOVELLO.

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THINE, O LORD, IS THE GREATNESS,

Anthem for Four Voices,

COMPOSED BY

JAMES KENT.

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 34. Flora gave me fairest flowers.. WILBYE.
 38. Sweet peace descending MOZART.
 40. Come if you dare..... PURCELL.
 42 & 43. Ode to Pope Pius IX. .. ROSSINI.

SACRED.

- No. 2. Hear my Prayer WINTER.
 4. Thou art gone to the grave.... BEETHOVEN.
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 39. The Easter Hymn V. NOVELLO.
 41. Lord of all pow'r and might .. MASON.

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ANTHEM.
1 CHRON. XXIX. 11.

Thine, O Lord, is the greatness.

JAMES KENT,
adapted by W. SHORE.

[London: J. Alfred Novello, 69, Dean Street, Soho, and City Depot, 24, Poultry.]

Canto. *p* Thine, O Lord, O Lord, is the greatness

Alto. *p* Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O

Tenore, (Sr. Lower.) *p* Thine, O Lord, O Lord, is the greatness, Thine O Lord, O

Basso. *p* Thine, O Lord, O Lord, is the greatness, Thine, O Lord, is

pp Thine, O Lord, O Lord, is the great-ness, and the

pp Lord, is the great-ness, Thine, O Lord, O Lord, is the great-ness and the

pp Lord, is the great-ness, Thine, O Lord, O Lord, is the great-ness and the

pp Lord, is the great-ness, Thine, O Lord, O Lord, is the great-ness and the

cres. pow'r, and the glo - ry, and the vic - to - ry, and the ma - jes - ty, *f*

cres. pow'r, and the glo - ry and the vic - to - ry, and the ma - jes - ty, *f*

cres. pow'r, and the glo - ry and the vic - to - ry, and the ma - jes - ty, *f*

cres. pow'r, and the glo - ry, and the vic - to - ry, and the ma - jes - ty, *f*

THINE, O LORD, IS THE GREATNESS.

the vic - to - ry, and ma - jes - ty, Thine, O

the vic - to - ry, and ma - jes - ty, Thine, O Lord, Thine, O

the vic - to - ry, and ma - jes - ty, Thine, O Lord, Thine, O

the vic - to - ry, and ma - jes - ty, Thine, O Lord, Thine, O

Lord, is the great-ness and the pow'r,

Lord, is the great-ness, and the pow'r, and the pow'r, and the

Lord, is the great-ness, and the pow'r, and the pow'r, and the

Lord, is the great-ness, and the pow'r . . . and the pow'r,

cres. and the vic - to - ry, and the ma - jes - ty, the ma - jes - ty, For all that is in the

cres. glo - ry, and the vic - to - ry, and the ma - jes - ty, the ma - jes - ty, For all that is in the

glo - ry, and the ma - jes - ty, the ma - jes - ty, For

cres. and the vic - to - ry, and the ma - jes - ty, the ma - jes - ty, For

THINE, O LORD, IS THE GREATNESS.

heav'n . . . in the heav'n and the earth are thine.

heav'n . . . in the heav'n and the earth are thine. *pp* Thine is the

all that is in the heav'n and the earth are thine. *pp* Thine is the

all that is in the heav'n and the earth are thine. *pp* Thine is the

Thine is the king - dom, O..... Lord, and thou art ex - alt - ed as

king-dom, Thine is the king - dom, O Lord, and thou art ex - alt - ed as

king-dom, Thine is the king - dom, O Lord, and thou art ex - alt - ed

king - dom, Thine is the king - dom, O Lord, and thou art ex - alt - ed as

head o - ver all, as head o - ver all, as head, as head o - ver all.

head o - ver all, as head o - ver all, as head, as head o - ver all.

as head o - ver all, as head, as head o - ver all.

head o - ver all, as head o - ver all, as head, as head o - ver all.